the Romans introduced into the orders, he cannot withhold from them the meed of praise at the manner in which the practice of the art was applied, and the wonderful combinations they produced. The works of the Greeks were chiefly temples, their religious feelings confining architectural grandeur almost entirely to sacred buildings;* but the Romans employed their architecture not upon temples only, but upon amphitheatres, palaces, triumphal arches, baths, aqueducts, and bridges; in short, upon every object on which they could exercise their love of splendour. In most of these the arch was a conspicuous feature; and whoever made that important discovery, the credit is due to the Romans of being the first who appreciated and applied its mighty powers.

Rome, under Romulus, who died 714 B.C., occupied only the Palatine hill, as we learn from Livy, and from Ovid:—

"Inde petens dextram, porta est ait ista *Palati*,
Hic Stator, hoc primum condita Roma loco est."
TRIST. iii. El. 1.

Servius Tullius inclosed the seven hills of Rome† by a wall; and from his time to that of Aurelian the walled limits were nearly the same: their extent was about 7½ miles. Aurelian took in the Field of Mars (*Campus Martius*), and the Pretorian camp.

Of the buildings erected by the early kings of Rome, we have few traces: constructed either of brick or stone, they made way for the more sumptuous edifices of marble, which were introduced after the conquest of Greece, 146 B.C., when, on the fall of Corinth, (taken by the Consul Mummius), Macedonia and Greece being reduced to the condition of provinces, Rome became, in truth, the Mistress of the World.

"She who was nam'd Eternal, and array'd
Her warriors but to conquer; she who veil'd
Earth with her haughty shadow, and display'd
Until the o'er-canopied horizon fail'd
Her rushing wings."
CHILDE HAROLD, Canto iv. s. 84.

With the riches thus acquired, and with the spoils of the inestimable treasures of art, collected from every conquered country, Rome gradually became the centre, not merely of political importance, but of the cultivation of the arts; and the new capital of the world became the resort of Grecian, and other distinguished artists, secure of patronage from the wealthy citizens of a place, "whose private individuals, going out as governors of provinces, which had once been empires, after holding in their governments the state of kings, returned home in numbers, with all the wealth of which they stripped its tributaries, and lived as individuals with the income of monarchs." (Hope on Architecture, p. 55.)

An honourable exception to those in power, who made enormous fortunes during their governments, is the Consul L. Mummius, named above, who returned home from the fall of Corinth, without any increase of fortune; and was so unacquainted with the value of the paintings and works of arts, which formed the rich plunder of that city, that he said to those who conveyed them to Rome, "that if they lost or injured them, they should make others in their place."

The names of several Greek artists are recorded, who resided at Rome during the time of Cæsar and Pompey—namely, Arcesilaus, Pasiteles, Zophyrus, and Criton; and in later times, Hermodorus, architect of the temple of Jupiter Stator, Cyrus, celebrated in the time of Cicero, Posphorus, one of the architects of Augustus, Saurus and Batrachus, (whose works were marked with a lizard and a frog, the meaning of their names,) and Apollodorus, the architect of the emperors Trajan and Hadrian, were Greeks by birth.

The wonders of Rome are so many that it is difficult to know where to commence our inquiry; but having, in the last lecture, noticed the orders in their chronological arrangement, it is not so necessary to do so in the present instance. The information respecting the temples and public buildings of ancient Rome will be chiefly derived from the publication by Messrs. Taylor and Cresy, architects, whose work is the best in our language, many of its illustrations being on a large scale, and the admeasurements carefully given. The magnificent work of Piranesi, which is so costly that it cannot be purchased entire at much less than 500*l.*, is not of essential service to the architectural student, as it consists chiefly of perspective views without measurements.

The immediate neighbourhood of the Sacred Way was a congeries of architectural wonders. Standing on the steps which lead to the Capitol, the spectator sees on the right hand, and on the left, and before him, "a marble wilderness,"* the ruins of temples and arches which once crowded with their magnificence that narrow spot—

"Once,
And long, the centre of their universe,
The Forum, whence a mandate, eagle-winged,
Went to the ends of the earth."—ROGERS.

The vista is finished by the mighty Colosseum, alas! too, a wreck. At the foot of the Capitoline-hill, and looking towards the Sacred Way, which wound its passage in front, stood the temple dedicated to JUPITER TONANS, erected in honour of the *Thunderer*, by Augustus, as a mark of his gratitude for his escape from lightning, which killed his armour-bearer at the side of his litter, on his return from his expedition against the Cantabrians in Spain.† Three noble fluted Corinthian columns alone remain to denote the former splendour of this temple; they were buried nearly up to their capitals when Camporesi reduced the hill, and laid them open. The columns are of white marble, nearly ten diameters high, their whole height being 46 feet 5 inches, whereof the base is 2 feet 6 inches, and the capital 5 feet 6 inches; the lower diameter of the shaft is 4 feet 8 inches; the height of the architrave is 3 feet 1 inch; of the frieze 3 feet 3 inches; and of the cornice 3 feet 8 inches. In its original arrangement, as gathered from coins, it is presumed that it had a portico of six columns, (though Palladio conjectured that it was octostyle,) with returns of seven columns, the nature of the ground behind not admitting a portico in the rear. The columns are very well proportioned, and the example is frequently employed by modern architects.

Opposite to this temple, and separated from it only by the narrow road of the Sacred Way, stood (as it is called) the temple of CONCORD, of the Ionic order, having a portico of six columns of granite 42 feet high, and two more on each flank, forming the projection of the portico, the remainder of the temple having, it is supposed, only a pseudo-dipteral arrangement; the details of this building (said to have been erected by Tiberius, nephew of Augustus) are in a very debased style of art. Beyond the temple of Concord, on the same side of the Sacred Way, was the edifice known as the temple of JUPITER STATOR (the Immoveable), beyond all dispute the noblest and richest specimen of Corinthian architecture in Rome, or in the world. Of this temple, originally founded by Romulus, but rebuilt in the age of Augustus, only three columns remain with their entablature of the finest white marble, so beautifully wrought, and so delicate in design, that it must be a matter of the deepest regret that no more of the once magnificent structure should be in existence. From excavations made in the Roman Forum, over the whole surface of which the earth had accumulated to a depth of twenty feet, it is ascertained that these three columns belonged to one flank of the temple, and that from them again were two more columns to the front portico, which was octostyle, and the flanks were supposed to have had twelve columns (counting both angles) terminating in a portico in the rear. The effect of this fabric must have been very imposing, as we may judge from the dimensions; the front of the temple, when entire, must have extended nearly 100 feet. The columns are 48 feet 4 inches high, and the entablature 12 feet 10 inches; the diameter of the columns is 4 feet 10½ inches, and the distance between them is 7 feet 6 inches. The capitals are the most enriched that were ever executed, and are easily recognized from all other Corinthian examples by the central volutes intertwining, instead of only touching each other. This example has been imitated both on a large and on a small scale very extensively in London. This example served as a model for the once noble portico of Carlton House (the columns only of which were applied to the National Gallery), and Sir John Soane copied this example in the new Privy Council Office and Board of Trade in Whitehall. Of these remains Valadier justly remarks that "they are a monument of the best age of Roman architecture, in which we see united magnificence with beauty, sublimity of idea with perfection of execution,—the acme of architecture with that of sculpture." Authors differ widely as to the real destination of this building. Albertino considered that it was a temple of Vulcan; in this opinion Labacco, Palladio, and Pomponio Leto concur; Ligorio and Marliani call it the temple of Jupiter Stator, which, according to the accounts of Cicero and Livy, was at the foot of the Palatine Hill; in this notion also agree Gamucci, Fauno, and Ficoroni; whilst Nardini, Venuti, the great critic Nibby and others, contend that the columns belonged to the Comitium. Valadier inclines to the opinion of Piranesi, that the columns in question formed part of a temple erected by Posthumius in honour of Castor and Pollux. From all that we can gather, amidst these conflicting statements, we may reasonably look upon this building as of the age of Augustus and the work of Greek artists. Hermodorus, a native of Salamis (and therefore a Greek), is said to have been the architect of this splendid temple.•

(*To be continued.*)

* Thus Lycurgus made a regulation that, in the dwelling-houses of the Dorians, the doors should be only fashioned by the saw, and the ceilings by the axe.

† Viz—the Palatine, Aventine, Celian, Esquiline, Viminal, Quirinal, and Capitoline.

* "Dost thou flow,
Old Tiber, through a marble wilderness?"
—CHILDE HAROLD, c. 4, 78.

† Tonanti Jovi ædem consecravit liberatus periculo, cum expeditione Cantabrica per nocturnum iter, lecticam ejus fulgur perstrinxisset, servumque prælucentem exanimasset.—SUETONIUS, lib. C.

CHURCH-BUILDING INTELLIGENCE, &c.

New Church at Westwood Heath.—This church, which is in the parish of Stoneleigh, was consecrated on Thursday, the 25th ult. The first stone of this building was laid in the summer of 1842, by Lady Leigh; and Lord Leigh not only gave the site of ground upon which the edifice stands, but has amply endowed it. The subscriptions among the parishioners of Stoneleigh, for the erection of the building, amounted to nearly 1,600*l.* The church is a neat edifice, and of that style of ecclesiastical architecture so much in vogue in the days of the Third Edward. The architects are Messrs. Scott and Moffatt, of London. It is sufficiently capacious to afford ample accommodation for about four hundred persons.

All Saints' Church, Hunmanby.—This ancient church was lately re-opened for divine service, having been completely restored in a becoming manner. The interior is now being embellished with fresco painting and scripture sentences, by Mr. Weld Taylor, of London, artist,—a species of decoration well worthy the attention of all who are interested in the revival of church architecture and adornment. The chancel of the church has also been repaired, and is to be beautified by a painted east window, the gift of Capain Mitford, R.N., of Hunmanby Hall.—*Hull Packet.*

The old church of St. Peter's in the East, Oxford, founded by St. Grimbald in the 9th century, and recently much restored and beautified by the zeal and care of the late vicar, the Rev. W. K. Hamilton, is now undergoing further repairs. Holywell church, having been disencumbered of its old and inconvenient pewing, besides being enlarged by a new aisle, presents an almost perfect specimen of an Anglo-Catholic church—thanks to the munificent gift of 1,000*l.*, and the presiding taste of the late curate, the Rev. E. S. Bathurst, Fellow of Merton College.

Lord Morpeth laid the foundation-stone, on Thursday week, of a new church in the borough of Morpeth, in the presence of his brother-in-law and sister (the rector and the hon. Elizabeth Grey), the Rev. Dr. Hook, and a large concourse of spectators.

A monument has recently been erected in Haworth Church, in remembrance of the late Rev. William Weightman, M.A., a native of Westmorland, and a graduate of University College, Durham, who was three years curate of Haworth, and who died on the 6th of September, 1842, aged 26 years.

• The cut of this remain will be given when the subject is resumed in our magazine.

To learn more about OCR and PDF Compression go to our website